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**ISSUES OF TRANSLATION OF CHILDREN'S AND
YOUTH LITERATURE: TRANSLATION OF TERRY
DEARY'S *HORRIBLE HISTORIES* SERIES FROM
ENGLISH INTO LITHUANIAN
BACHELOR THESIS**

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INTRODUCTION

Translation as the product of human work can be divided into literary and non-literary: the first category defines the activity of mind, while the second reflects real world (Newmark, 2003: 57). As a result, both types of translation cover different fields of writing, in this manner elaborating and broadening the general aspect of literature. If literature can prosper without being translated, it is not the case with translation, which is not the original work, but rather the secondary result of what has already been created. Nikolajeva (2010: 407) suggests that “the art of translation is perhaps as old as literature itself <...>” which proposes the idea that translation, as well as the literature, evolves and changes throughout the time. Children’s and youth fiction, like any other type of literature, is widely translated from English into other languages, Lithuanian being one of them. The complexity of children’s and youth literature should not be underrated on the grounds that what is appropriate for adults’ fiction cannot be applied to children’s and youth literature. The many constraints limiting this type of literary writings put restrictions on their translations accordingly. Therefore, as a result, the translators of children’s and youth literature have to be aware of many different factors surrounding the source texts.

The present study focuses on children’s and youth literature translations from the English language into Lithuanian. 2 children’s and youth novels will be analysed in order to review the performed translations and identify the most pertinent translation issues.

The **subject** of the thesis is the translations of chosen novels of Terry Deary’s *Horrible Histories* series from the English language into Lithuanian.

The **aim** of the paper is to analyse the translations of the chosen novels of Terry Deary’s *Horrible Histories* series into Lithuanian and to find out the main problems in children’s and youth literature translations.

To achieve the aim of the thesis, the following **objectives** have been set:

1. To review research literature concerning the issues of translating children’s and youth literature.
2. To sum up the most pertinent issues in practical translations of children’s and youth literature.
3. To investigate the translators’ choices for the target audience in the analysed novels.

The **relevance** of the work. The present paper intends to address a pertinent issue related to the process of translation. The issue that dominates the field of translation is the

lack of attention towards the analysis and criticism of translation. Little research has been done in order to analyse the translations from the English into Lithuanian language with the pursuit of improving their quality. In addition, even less is known about the analysis of children's and youth literature translations. This makes the field open for improvement, thus the translation issues addressed in the present study regarding children's and youth literature might draw attention towards the relevance of the subject.

The **novelty** of the work is the review of children's literature translations of Terry Deary's books *The Angry Aztecs* and *The Awesome Egyptians*.

The research **methods** used in the present study are as follows:

1. Literary analysis will be applied in order to review the issues concerning children's literature translations from English. It will also help to formulate the basics of the research.
2. Descriptive theoretical analysis will be used to examine the findings of translation theory, translation strategies and problems.
3. Statistic analysis will be carried out in order to systematize the results of the most frequent problems found in the translations.

The **material** used in the present study is comprised of theoretical and source books, dictionaries, encyclopaedias and websites. This material is necessary for the examination of the chosen novels.

The paper consists of these **structural** parts: an introduction, which presents the main purpose of the study; a theoretical part, which includes the background material on literature and its connection to translation, methods and methodology, the necessary definition of key terms and a set of established translation problems; an empirical part, which contains the analysis of the chosen novels; conclusions, where the results of the study are summarized; and a list of references and sources.

The **scope** of the research:

212 examples altogether have been collected during the analysis of the chosen novels. 147 of the instances found belong to Terry Deary's book *The Angry Aztecs*, while the rest 65 have been generated by the examination of *The Awesome Egyptians*. For the purposes of the research, 60 examples in total have been chosen for a thorough examination, which is presented in the present paper.

1. LITERATURE AND TRANSLATION

*“We translate for the benefit of the future readers of the text,
children who will read or listen to the stories,
children who will interpret the stories in their own ways.” (Oittinen, 2000: 5)*

In order to begin the detailed investigation of translations related to children's and youth literature, special attention needs to be paid to the term “translation”. The *Oxford Dictionary* provides a general definition for translation which is “the process of translating words or text from one language into another” (ODO, 2013). The basic definition is elaborated by Newmark (2003: 55) who sees translation as an activity of “taking the meaning from one text and integrating it into another language for a new and sometimes different readership.” The latter definition is more suitable for literary translations as the meaning of the text, target audience and the choice language must be taken into consideration while translating. What is more, Stolze (2003: 213) expresses the idea that the written text gives the possibility to see through text structure and experience a remote and different world. As a result, translation unites two languages; therefore, it guides the readers of literary texts through the text experience.

The translated literary text is part of literature and therefore, it is judged by the receptive audience accordingly. Venuti (2004: 1) makes a point about translation's public acceptability by indicating that “a translated text <...> is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent” in this way highlighting the necessity for translation to appear as the original as much as possible. Moreover, he goes as far as to claim that the translated text should look like the original in order to reveal the author's personality, style, the intention and significance of the text (ibid, 1).

Another important consideration about the nature of literature has to be made. Bush (2005: 127) formulates the idea that the purpose of literary translator is to contend with already established presumptions about what is good literature, poetry, drama and prose being considered of “higher” status than science fiction, children's and youth literature or pulp fiction. The translations of different types of literature are also treated respectively and for this reason, some of translation problems are prone to arise. Children's and youth literature, which is the main focus of the present research, falls into the category of the “lower” kind of literature, since it is thought that children's and youth fiction deals with less serious or

important themes and is not valued as highly, as, for instance, drama genre. Nevertheless, children's literature researchers like Shavit (1986: IX) challenge such claims and emphasize children's fiction being one of the main means for child's education and development. As far as children's and youth mental development is concerned, reading has always played an essential part, because through literature children and young adults understand the world, start forming their beliefs and are taught moral values.

To sum up, the translations of children's and youth literature play an important role in shaping the readers' literary knowledge. Therefore they should not be thought as the translations of "low" literature but rather as a means of education.

2. DEFINITION OF KEY TERMS AND FEATURES OF CHILDREN'S AND YOUTH LITERATURE

2.1. Complexity of the Terms "Child" and "Youth"

For the purposes of this paper, special attention needs to be paid to the terms "child" and "youth". As far as definition of a "child" is concerned, there are several views upon the term. The *Oxford Dictionary* (ODO, 2014) explains that child is "a young human being below the age of puberty or below the legal age of majority". This could be compared with the definition of an "adult", which stresses that an adult person is completely mature and formed both physically and intellectually (MWD, 2014). Thus both of the terms are contrasted on the grounds that while the former is not fully developed, therefore is minor; the latter has all the legal rights to be called major. In this way, the point to stress is that the child is under supervision of the adult, which draws the conclusion that children's literature is under supervision of adult literature.

Oittinen (2000: 4) constructs another definition of a "child" by indicating that defining the term is much more complex: "on the one hand, it is something unique, based on each individual's personal history; on the other hand, it is something collectivized in all society." This creates the duplicity of the definition because while it is clearly outlined what is "child", there can be more variations on the subject based on everybody's personal views. That is, the word "child" can mean different things for different people. As a result, the term "children's literature" also becomes more complicated.

Turning now onto the definition of "youth", it should be noted, that "young adult" is considered to be a person "between twelve and nineteen" (Cart, 2011: 4) or "from eight to eighteen" (Orellana, 2009: 24) years of age. Different definitions of the young adults' age make the term "youth" also rather ambiguous in the nature. Since young adulthood is placed between childhood and adulthood, even nowadays young adults are called and treated as children (ibid, 24). For this reason, the terms "child" and "youth" are closely intertwined and in this way the boundaries between children's and youth literature become somewhat blurred. What is more, Mallan and Pearce (2003: 2) observe that a young adult represents the binary oppositions of child/adult and innocence/knowledge. This means that the youth contains both the qualities of childhood and adulthood, yet does not fully belong to any of those life stages.

Consequently, this affects not only the social views about the young adulthood, but the literature and its translations as well.

2.2. Features of Children's and Youth Literature and its Translations

In order to obtain the adequate perception on the subject, the theoretical support on the definitions of “children's literature” or “ChildLit” and “young adult literature” or “YA literature” should be provided.

It has already been indicated in Chapter 1 that some debates arise about whether children's literature is considered to be of “low” or “high” status. Such discussions once again complement the idea of the duplicity of the term “child” and what it represents. *Encyclopaedia Britannica*, for instance, describes children's literature as:

“the body of written works and accompanying illustrations produced in order to entertain or instruct young people. The genre encompasses a wide range of works, including acknowledged classics of world literature, picture books and easy-to-read stories written exclusively for children, and fairy tales, lullabies, fables, folk songs, and other primarily orally transmitted materials.” (EBO, 2014).

The definition characterizes the genre as a means of both entertainment and education, and stresses that the literature incorporates widely acknowledged writings. This shows that while children's literature may not be considered as serious comparing it with adult's literature, it is of high importance for the target audience of children. Furthermore, Rose (1993: 9) illuminates as to where children's literature begins, by observing that it stems “out of a conception of both the child and the world as knowable in a direct and unmediated way”, which generates the thought that the view of a child transfuses children's literature in this way conveying its duplicities and complexities. What is more, Oittinen (2000: 4) deduces that if children's literature is a debatable issue, its translations are even more so, because the translators “bring to the translation their cultural heritage, their reading experience, and in the case of children's books, their image of childhood and their own child image.” For this reason, the translations of children's literature form variable images of a child, which are conveyed to the target audiences. Ergo, it can be interpreted that the perception of children's literature is more subjective than well-acknowledged fact.

Children's fiction as a specific field of literature has its peculiarities and challenges for the translators, some of which are not the issue in adult literature. Oittinen (ibid, 4-5) suggests that children's literature can be characterized by its tendency to contain illustrations as well as

possibility of being read aloud. In this case, the translator faces the challenge of adjusting the translated text to illustrations. What is more, if the text is meant to be read out loud, the fluency of the language becomes of major significance. These features make children's literature differ from other types of fiction since visual and verbal means in many cases are used for educational purposes. Furthermore, detailed investigations have been made by scholars in the field of children's literature and particularly its features of translation. The most common traits which cause the most problems in translations are as categorized by Alvstad (2000: 22) as follows: "1) cultural context adaptation, 2) ideological manipulation, 3) dual readership (the target audience includes both children and young adults), 4) features of orality, and 5) the relationship between text and image."

Such peculiarities of children's literature translations also contribute to defining the field of children's fiction. It can be noted, that while the first two are also common in adult's literature, the following three are almost exceptionally a quality of literature for children. These problematic features will be investigated more thoroughly in Chapter 4.

Moreover, the target readership is also a significant factor in defining the type of literature. The intended audience raises some difficulties not only in writing children's literature, but also translating it. The readership of children's literature contains some ambiguity which is not an issue in adult's literature. Since children's novels can be read by both children, young adults and adults, this contradicts the idea of binary oppositions, where the text should be either for children, or for adults, but not both (Shavit, 1986: 64). The term "binary opposition" is explained as "the principle of contrast between two mutually exclusive terms" or "paired opposites" (Baldick, 2001: 27- 245). It means that children and adults belong to sides which completely oppose each other. For this reason, children's literature unites what would seem impossible to combine, because of the established opinion that children and adults have completely different fields of interest.

Shifting now the attention of the present thesis towards the matters of youth literature, it should be acknowledged that the literary texts for young adults are as problematic as the ones intended for the children. Cart (2011: 3) stresses that youth literature proves to be "inherently slippery and amorphous" because of the duality of the term "young adult" itself, which has already been discussed in the previous chapter. Youth literature could not be defined as an entirely fixed literary genre, because it is influenced by the children's literature and possesses features of adults' fiction.

Owing to that, the question regarding the target readership of the youth literature might be raised. If the readers of adults' fiction are almost exceptionally adults, the target audience of young adult literature might be quite undefined. Some scholars have suggested that youth

literature aims mostly at children and adolescent readers who include both pre-schoolers and young adults (Lukenbill, Stewart, 1988: X). This strongly complements the idea that the two types of literature are closely linked. On the other hand, the common themes of youth literature are different from those of children's texts. Campbell (2010: 74) points out that "the central theme of YA fiction is becoming an adult", which indicates that the target readers are more adults than children. As a result, such notion forms some issues of youth literature translations. If the concept of the target readership raises debates between the scholars, the issue is even more pertinent for the translators of youth literature. In order to convey the text to the target language in a satisfactory way, the target audience needs to be kept in mind. However, the ambiguity of youth literature readers might result in an inadequate translation, and this might give way to some other resulting problems.

Apart from the thematic differences of children's and youth fiction, both literatures share a linguistic trait not common to the adult fiction. Children and youth tend to use a specific type of language, which is another challenge for the translators as "young people tend readily to adopt new forms of speech, including slang, which is almost a badge of belonging in their age group" (Nida, Taber, 2003: 127). This means that the language changes constantly in the original texts so it should also change in the translations. The usage of language of young readers and the emerging translation problems is one of the aspects uniting children's and youth literature more than youth and adults literature.

To conclude, the terms "child", "youth", and "children's literature" and "youth literature" correspondingly have their essential features and specific usage in the language. Because of the close relationship between children's and youth literature, both types of literature are to be treated without a particular differentiation and as a unity of a specific literary field during the analysis of Terry Deary's *Horrible Histories* series. Also, the concept of "children" mostly will be applied both to children and young adult readers.

3. PROBLEMS OF TRANSLATING CHILDREN'S AND YOUTH LITERATURE

Translating children's and youth literature is a more challenging process than translating for adults. As Shavit (1986: 11) puts it, "children's literature, much more so than adult literature, is the product of constraints imposed on it by several cultural systems." This means, that children's and youth literature translator faces problems which do not occur while translating other literature. What is more, having a target audience in mind is also a challenge, since the translation must be suitable not only for the children audience, but also for the young adults or adults. Considering, that the translation must as well overcome challenges such as "fluency, accuracy, register, flexibility, a feeling for style, an appreciation of nuance, and transparency" (Landers, 2001: 106), which are all common to translations of adult literature, translating children's and youth literature is therefore a problematic process, requiring skill, adaptation and imagination.

The classification of some of translation problems in children's and youth literature has already been introduced in the previous chapter. Nevertheless, there are more basic issues in the field of children's and youth literature translations. Oittinen (2000: 8) observes that equivalence is still highly valued by scientific people in the field of children's fiction because it generates the effect of sameness in translation. This signifies that equivalence plays an important role in conveying the message. This is also justified by Newmark (1991:1), who proposes the idea that if the language is essential in text, it has to be translated as closely as possible. For this reason, the issue of equivalence will be also investigated in detail. As this study intends to focus on a wide variety of problems, occurring while translating children's and youth literature, such issues as translatability of proper names, age level appropriate vocabulary choice, and SL (source language) and TL (target language) linguistics, fluency, wordplay and intertextuality will also be considered. Therefore, the goal of this study is to investigate the main range of problems of children's and youth literature translations. These problems are as follows:

1. Age level and appropriate vocabulary choice.
2. SL and TL linguistics and cultural context adaptation.
3. Equivalence and fluency.
4. Wordplay and puns.
5. Intertextuality.

6. Text and image relationship.
7. Translatability of proper names.

Features of orality will not be taken into consideration because the paper intends to focus only on written text and its readability.

3.1. Age Level and Appropriate Vocabulary Choice

3.1.1. Target Audience

The literature for children and youth is considered to be a means of education as well as the encouragement to read (Landers, 2001: 107). For this reason, adequate translation can help to increase young readers' interest in books, whereas bad translation not only does not serve its purpose to educate, but also can diminish children's and youth literature readership. In order to use literature for education, Landers (ibid, 106) claims, that "age level must be taken into consideration." The vocabulary must also be appropriate for a certain age group, because younger children may not comprehend difficult words, whereas older readers are capable of understanding more complicated expressions. What is more, as Landers (ibid, 49) sees it, the final translation should trigger the same emotions in the foreign readers, as the original does in the natives. This means, that children and young adults should not be deprived of certain emotional or psychological feelings due to the translator's inability to simulate the similar ones which are produced by the author's original intent.

3.1.2. Dual Readership

"Children's literature began to develop only after adult literature had become a well-established institution" (Shavit, 1986: 3). Shavit shows that while adult literature has already formed its readership, children's and youth literature audience is somewhat ambiguous. On one hand, the intended readership of children's literature, originals or translations, are children. On the other hand, young adults are not only the readers of youth fiction, but also form a great part of children's literature readership. However, while the young adult can appreciate the translation, the child does not give much thought whether he reads in the original or in the translated language. Therefore, according to Landers (2001: 49), the

translation from SL to TL must be so careful as to resemble the original as much as possible, so that both audiences could enjoy it. Furthermore, and on a related point, Alvstad (2010: 24) makes a note that the duality of the readership is one of the most prominent features outlining the entire genre of children's and youth literature. For this reason, the problem stemming from the mentioned ambiguity is that the translator should adapt the vocabulary to the children audience but in the manner which would not undermine the presence of adult readership. Also, the caretakers tend to select the books for children, but young adults are prone to forming their own library. Hence, inadequate translation could potentially prevent both adults and young adults from choosing certain literary writings and this would be a loss for the readership. Yet, having in mind that young people are a constantly changing and growing audience, the translated text should be constructed in a way which would not degrade older children's, that is, young adults' intellectual abilities. As a result, dual readership is a subject to be well-thought-out before starting the translation.

3.2. SL and TL Linguistics and Cultural Context Adaptation

Venuti (2004: 7) provides a range of various fields, which are brought together by translations: "linguistics, literary study, history, anthropology, psychology, and economics." Linguistics is an important aspect to be taken into consideration while translating the literature for children and youth. The language used by the author sets the tone of the entire novel, as a result, it is of the utmost importance to appropriately translate and, if possible, preserve idiomatic and phraseological expressions. What is more, when the adequate translation of linguistic and stylistic peculiarities reflects the author's personality and style, the translated text resembles more the original rather than its copy (ibid, 1). Therefore, much thought should be given as to how solve the problems translating linguistic aspects of the SL.

Another challenge of translations is cultural awareness of both source and target languages, since "the translator aims to preserve the linguistic and cultural difference of the foreign text" (ibid, 101). It is important to retain the cultural aspects in the target text because, as it has been mentioned before, educating is one of the aims of children's and youth literature. Therefore, cultural knowledge can be acquired even in the early years of reading. Nevertheless, the target reader has to be aware of the cultural difference; otherwise not only the knowledge about other cultures, but also the general understanding of the text might be lost. The problem of the inability to adequately translate culture specific items or particular cultural aspects can prevent the children and youth audience from the wish to explore the new

and unknown world. However, “in the translating process, foreign languages, texts, and cultures will always undergo some degree and form of reduction, exclusion, inscription” (Venuti, 2004: 310). As a result, maintaining the meaning of linguistic and cultural items in the translation as close as possible to the original is necessary for the development of children’s and youth general cultural awareness and the ability to use expressive language.

3.3. Equivalence and Fluency

A lot of thought has already been given to the issue of equivalence in translations. Researchers agree that equivalence is one of the constituent parts of successful translations, because the author’s intended message is best rendered when translated as closely as possible to the original. Nikolajeva (2010: 407) supports the question of equivalence by validating that equivalence is “a maximal approximation of the target text to the source text.” This means that equivalence in translation helps to make the translated text similar to the original, which is the whole purpose of translation process. Furthermore, in the case of children’s and youth fiction, not only proper equivalents should be sought, but the text also should be as fluent and easily read as possible. Fluency is defined as the ability to speak, write and convey the message in a manner which would be flowing and effortless (McArthur, 1992: 407). So, equivalence and fluency are similar because the better equivalent is found, the smoother the language of the text becomes. The problematic translation generates obstructions in the flow of the language, which makes the text less children and youth audience appropriate and this may create other translation problems.

3.4. Wordplay and Puns

In order to illustrate how wordplay and puns may cause problems for translators, the terms should be clarified. “Pun” is defined as “a humorous way of using a word or phrase so that more than one meaning is suggested” (MWD, 2014), while “wordplay” is a “witty exploitation of the meanings and ambiguities of words” (ODO, 2014) and it is a constituent part of the pun. Wordplays and puns are a part of language which is specific to a certain culture and therefore the translation becomes an issue. Not only it can be impossible to find equivalent for wordplay or pun, but also if translated inadequately, the whole phrase loses the intended meaning in this case preventing the reader from fully appreciating such lexical mean

of the language. Moreover, Delabatista (2004: 601 as quoted by Vandaele, 2011: 181) refers to puns as a “textual phenomena requiring a textual solution”. This implies that wordplays and puns highly depend on the text and the language itself, for this reason, their problematic translation should also intend to recreate the same pattern of language structure. Moreover, since wordplays and puns are of humorous nature, they are strongly related to children’s and youth literature, because they contribute to creating a light and young readership appropriate atmosphere. In this way the translators face the problem of conveying not only the meaning of the wordplay or pun, but also the general mood of the phrase. Such translation problem is also recognized by Landers (2001: 49), who professes the view that it is considered by many literary translators that the audience of the target language should experience the same emotions and psychological reflections which are felt by the reader of the original text. Thereby, the translation of wordplays and puns should not only carry the duty to be linguistically equivalent, but also they are transmitters of audience’s emotional reactions.

3.5. Intertextuality

Another translation problem this study has the intention to analyse is intertextuality in translations of children’s and youth literature. The concept of intertextuality covers “the range of ways in which one “text” may respond to, allude to, derive from, mimic, or adapt another.” (Drabble, 2000: 519) The term thus signifies the manner of writing where one text has references to another text in this way showing that literature is not homogeneous but rather is influenced by a multitude of writings. Children’s and youth literature is already affected by other literary texts by being a consequence of adult’s literature. Since adult literature is a predecessor of young people fiction, it carries a major influence on this literature genre. However, since intertextuality should be understandable by younger audience, intertextual references are selected to be more comprehensible and with the intention of entertaining the child reader and also producing in him more associations (Nausèda, 2007: 132). Thus intertextual links in children’s and youth literature to other literature also need to be translated accordingly. Furthermore, intertextuality also broadens children’s and youth understanding of literature and triggers their knowledge of other texts they may have possibly read. Hence, it could be argued that intertextual references are also another manner of implanting information in children and young adults’ literary education. Intertextuality causes problems for translators in the manner that not only should it be translated properly, but also the original source should be provided and explained if needed. This requires additional knowledge on the

translator's part which makes the text more complex to translate. Finally, even though the references to other texts can be understood by the adult audience, they should be translated in a way that children and young adults would be able to grasp the meaning easily. Therefore, intertextuality can become a delicate subject to convey while translating.

3.6. Text and Image Relationship

One of the most prominent features of children's books is that in many cases they contain illustrations. Images often complement the text in children's and youth literature in order to strengthen the effect of what is written and to make the reading more like entertainment. Oittinen (2000: 5) views illustrations in children's fiction as a means of understanding the book for children who cannot read. In this way illustrations serve as a medium between the text and the idea, since they render the message in visual form. Alvstad (2010: 24) observes that the relation between the text and the image is more significant in the books written for small children. Since their understanding of written text is just beginning to develop and the books are usually read by their parents, visual aids come in handy not only for children, but also for their caretakers. As it has already been discussed, one of the aims of children's and youth literature is to educate. Therefore, illustrations become of major help for young readers while trying to grasp the context. For this reason, text and image relationship is problematic in translations. Since the images must go along the text and represent visually what already has been said in written form, translated text should also maintain the same kind of bond with the original illustrations. To quote Stolze (2003: 209), children "are widely seen to be different from adults in their capacity of understanding a text, perceiving pictures and strange words." The citation complements the idea that children and youth relate images with text and especially with unknown words in this way broadening their understanding. As a result, translations of children's and youth literature should also contribute to the readers' education.

3.7. Translatability of Proper Names

Another pertinent issue in the field of translation is that of translatability. "Translatability is mostly understood as the capacity for some kind of meaning to be transferred from one language to another without undergoing radical change" (Pym, Turk

2005: 273). The main problem in performing the translation of proper names in children and young adults' books is that the names usually carry a specific meaning, revealing particular features of the character. For this reason, the translator is bound to face the problem of untranslatability, because the suitable equivalent in the TL cannot be found or the original meaning is lost during the process of translation. Nevertheless, this problem could be solved by compensation. Harvey (2005: 37) defines compensation as "a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text." Therefore, another equivalent in the TL can be created in order to render the message of the original. This could be done by inventing a new word or combining several words in order to convey the meaning of the original proper name. Shavit states:

"Unlike contemporary translators of adult books, the translator of children's literature can permit himself great liberties regarding the text, as a result of the peripheral position of children's literature within the literary polisystem. That is, the translator is permitted to manipulate the text in various ways by changing, enlarging, or abridging it or by deleting or adding to it." (1986: 112).

The statement can be applied to the cases where compensation in translating proper names helps preserving the author's original intent and maintains at least to some degree the characteristics of the name.

To sum up the theoretical part of the present study, it can be noted that the concepts "child", "children's literature", "young adult" and "young adult literature" have been clarified in order to further expand the investigation of children's and youth literature translations. Also, the problems on which the paper intends to focus have been placed into certain categories. Thus research will be carried out in order to learn if the analysed translations are compatible with the mentioned theoretical provisions.

4. METHODS AND METHODOLOGY

Methodology is of key importance in research papers since it provides necessary scientific methods which are essential in carrying out the research. The *Oxford Dictionary* defines methodology as “a system of methods used in a particular area of study or activity” (ODO, 2014). This indicates that, for the purpose of analysing children’s and youth literature translations from the English language to Lithuanian, a particular set of methods are needed. Marczyk et al. (2005: 1) highlight the importance of methodology by treating it as a sound basis in the progress of scientific researches. As a result, it is implied that methodology provides the guidelines and acts as a starting point in the research. What is more, methodology is also identified as a collection of “research principles and methods that helps researchers obtain valid results from their research studies” (ibid, 4). As a consequence, methodology creates a strategy for collecting the data essential for the research paper and helps to organize the results. Moreover, it should be noted that methodology is different from method. Kothari (2004: 7) explains the difference by indicating that research methods are those methods which “are used by the researcher during the course of studying his research problem” whereas methodology “is a way to systematically solve the research problem.” Hence, the hypothesis of the research can only be attested with the help of specific methods.

The present paper concentrated on three methods while carrying out the research. These methods were: descriptive theoretical analysis, literary analysis and statistic analysis. Kothari (ibid, 37) further expands on research methods by observing that descriptive analysis relies on description of specific characteristic features particular to individual human beings or their groups. Therefore, descriptive theoretical analysis was applied with the purpose of describing theoretical material regarding the process of translation in children’s and youth literature, its goals, intended audiences and the most problematic cases. Research background material was carefully examined and thus the most pertinent issues of children’s and youth literature were established. Furthermore, another method, literary analysis, served as a guideline in analysing the chosen texts. This method was useful for collecting the data and fulfilling the objectives of the research paper. The examples were minutely analyzed by comparing both the source and the target texts phrase by phrase. It also complemented the descriptive theoretical method by uniting theory with practice. The two introduced methods are considered to be qualitative since they facilitate the task of analysing the data and provide the basis for the next step, which is quantitative research (Marczyk et al., 2005: 17). Consequently, the last method was of quantitative nature. As Marczyk et al. (ibid, 11) put it, “statistics help researchers minimize

the likelihood of reaching an erroneous conclusion about the relationship between the variables being studied.” As a result, the method of statistic analysis was applied in order to count the results of collected data and provide the exact scope of the research, which was substantial for generating the results and conclusions of the research.

To conclude, all the applied methods allowed a thorough examination of theoretical material and sources which contributed to formulating the conclusions of the study.

5. THE ANALYSIS OF TERRY DEARY'S *HORRIBLE HISTORIES* SERIES

It has become clear in the course of the discussion that children's and youth literature not only faces the same translation problems as adult's fiction, but also has its own issues, such as appropriate vocabulary choice, wordplays or target audience. 7 problems related to children's and youth literature translatability have been identified with the purpose of establishing theoretical background of these issues. In order to obtain the set aim of the paper, further analysis will be carried on the examples gathered from two books of Terry Deary's *Horrible Histories* series: *The Angry Aztecs* and *The Awesome Egyptians*.

A short introduction regarding the chosen books should be made. According to the official website of the author (Deary, 2010), Terry Deary is a 21st century British author of children's and youth books and is best-known for his *Horrible Histories* series. The author has published 249 fiction and non-fiction books in total, which are sold worldwide and are best-sellers in the UK. *Horrible Histories* are a series of educational books for children and young adults (Stam, Scott, 2014: 87). The series aim at children and young adults, and the popularity of the books is what makes the subject worthy of translation based research, which will be carried out in the succeeding chapters.

5.1. The Analysis of Terry Deary's Book *The Angry Aztecs*

In the following part of the research, the data has been extracted from Terry Deary's book *The Angry Aztecs*, which belongs to *Horrible Histories* series, and its Lithuanian equivalent *Aršieji actekai* translated by Vytautas Petrukaitis. To begin with, 147 examples of translation issues have been collected with the intention of analysing the choices made by the translator. Figure 1 given below presents the number of the examples found according to their classification of translation problems, introduced in Chapter 4.

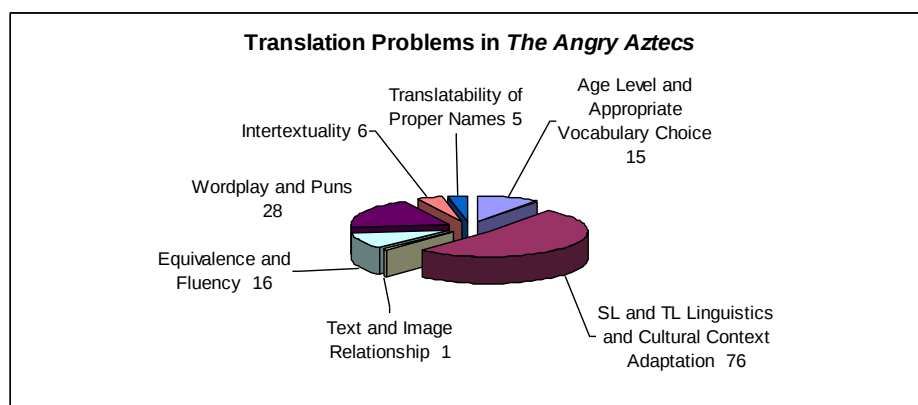


Figure 1. Examples of children's and youth literature problems found in *The Angry Aztecs*.

The figure above shows the quantity of the examples attributed to each class of children's and youth literature translation problems in *The Angry Aztecs*. As it can be perceived by the figure, the most problematic cases were found in the category of *SL and TL Linguistics and Cultural Context Adaptation*. 76 examples indicate that this field raises the most complications when translating from English into Lithuanian. The category deals with specifics of the linguistic aspect of the language, English being the primary source, and with the cultural phenomenon particular to a specific country. Thus, the numbers given demonstrate that in *The Angry Aztecs* linguistics and culture were the hardest to translate in a satisfying way for the target audience. What is more, *Wordplay and Puns* category contributes 28 problematic examples to the analysis. This category is closely related with the former, since wordplay and puns are generated by peculiarities of the language, for this reason, they raise many issues when being transmitted to another language. However, contrary to the hypothesis raised, only 1 instance of *Text and Image Relationship* was found in the book. Following that, it could be perceived that this category did not cause any problems for the translator of *The Angry Aztecs*.

The above findings will be examined more thoroughly with the intention of establishing the problematic field of children's and youth literature translations from English into Lithuanian. The collected examples will be presented according to the defined categories.

5.1.1. Age Level and Appropriate Vocabulary Translation Issues

The first category under the title of *Age Level and Appropriate Vocabulary* provided 16 examples to be analysed. 5 examples were chosen for a minute examination, which is given below.

(1) *Now, why am I doing this?* (Deary, 1997:7) – Kam, **po qalais**, aš tai darau? (Petrukaitis, 1999: 7)

This instance illustrates a translation choice which raises ambiguity of the dual readership. The original sentence does not contain any vulgar words, while the Lithuanian translation has an additional curse phrase **po qalais**. Since the books are both for children and young teenagers, this curse phrase would not be considered inappropriate for youth audience. However, where the children readership is concerned, such addition may be seen as vulgar choice and not fit for young readers.

(2) *Hopefully this Horrible History **book** will help you to understand a little bit about history ... but an **awful lot** about PEOPLE!* (ibid, 7) – Tikiuosi, kad ši „Kraupiosios istorijos“ **knygutė** padės tau šį tą suprasti apie istoriją ... ir **velniškai daug** – apie ŽMONES!“ (ibid, 7).

This example also presents the issue of dual readership. In the original sentence, the word **book** does not carry a diminutive meaning unlike Lithuanian word **knygutė**. Since diminutive forms tend to belong in texts for children, this translation choice then would be appropriate. However, later in the sentence, **awful lot** is translated into another vulgar phrase, that is **velniškai daug**. For this reason, inconsistency of the translator can be perceived: some words are meant for children's audience, while others are appropriate more for young adults rather than children.

(3) *Blood was let out with the spines from a **stingray's** tail.* (ibid, 24) – Jį nuleisdavo **rajos (tokios jūry žuvies)** dygliu. (ibid, 24)

The example above displays a problem related with age level and especially that of children readers. The name of the fish **raja** may not be known for younger readers; therefore, the translator chose to make an addition in brackets, explaining the term. In this way, the translation not only is clear for all target audiences, but also plays educational role, which is important in children's literature. This translation presents a successful solving of problematic case.

(4) *Perhaps the rulers really were aliens who one day got homesick and flew back to **Alpha Centauri**.* (ibid, 29) – Ko gero, majų valdovai išties buvo ateiviai, kurie galop pasiilgo namų ir išlėkė atgal į **Alfos žvaigždę Kentauro žvaigždyne**. (ibid, 29)

This is another example of successful translation on the grounds of readers' education. The original term **Alpha Centauri** can be confusing for both children and young adult readers, because of its scientific nature. Nevertheless, the translator explains that it is a star in the constellation and in this way the readers not only understand the term, but also receive a positive educational input.

(5) *Lots to eat.* (ibid, 43) – *Maisto – gyvas velnias.* (ibid, 43)

The translation sample given above once again raises the question as to which target audience the translator had in mind while translating. It can be perceived, that the original sentence does not have any negative connotations, while Lithuanian translation *gyvas velnias* does. It is so because of the word's *velnias* associations with curse words and therefore vulgarity. While such expression would be acceptable in youth literature, it can have an unfavourable reaction amongst children readers and especially their caretakers.

The findings listed above suggest several conclusions. Firstly, the translator of *The Angry Aztecs* was inconsistent in referring to target audiences: some cases are meant for children readers, others – for youth. Moreover, as to what concerns vulgar vocabulary, there were no inappropriate words in the source text, however, inapt words and phrases were added in target text. The duality of the audiences influenced some translation choices which are inappropriate according to readers' age level. However, several examples presented positive translation cases, because they served educational purposes and have an influential effect on both types of readers.

5.1.2. SL and TL Linguistics and Cultural Context Adaptation Translation Issues

The results obtained from the source text *The Angry Aztecs* compile 76 examples of the problem category titled *SL and TL Linguistics and Cultural Context Adaptation*. It is the largest group of problematic cases; hence 10 instances have been carefully examined for the purposes of the present study. The examples are as follows:

(6) *So here is a classified secret.* (ibid, 5) – *Išduosiu baisią paslaptį.* (ibid, 5)

Oittinen (2000: 4) expresses, “translating for children shares one major problem with translating for adults: like other translations, it is anonymous, even invisible.” This means, that the translators' task is to remain invisible so that the translation would resemble the original as much as possible. However, the instance above represents the absence of translator's invisibility. The translator chose to take up an active part in translation, for this reason a neutral phrase *so here is* was translated as *išduosiu* which indicates the author speaking through the first person, although it is not the case in the source text. By switching from passive to active vocabulary, the translator altered the author's way of speaking.

(7) *It's not the taste of school-dinner **skunk-burgers!*** (ibid, 5) – *Ne mokyklinių pietų **šeškainių** skonio!* (ibid, 5)

This instance reflects a made up word in the source text, which is **skunk-burgers**. The translator solved this linguistic problem by inventing a new word **šeškainių** as well. Because of linguistic English and Lithuanian languages' differences, compounds like this can be troublesome to translate. Nevertheless, the translation in this example does not deviate from the original in its entertaining quality, as a result, a problematic word was well translated.

(8) *<...> then the terrible shaking that your brain cells get will give you a **fatal headache.*** (ibid, 8) – *<...> tavo smegenų ląstelės nuo baisaus purtymo įvays tau **tokį galvos skausmą, kad užversi kojas.*** (ibid, 8)

In some cases, the translator of *The Angry Aztecs* added phraseological units in Lithuanian text so as to make the language more inviting for children and youth readers. In this example, **fatal** was translated as **užversi kojas** in this way creating more informal vocabulary and exploiting Lithuanian phraseological vocabulary.

(9) *A bit like **Millwall football** supporters but not so vicious.* (ibid, 10) – *Šiek tiek panašūs į **futbolo** fanus, tik ne tokie aršūs.* (ibid, 10)

The example given here presents English cultural realia which is absent in target text. The name of football team, **Millwall**, is omitted in Lithuanian sentence, in this way generalizing all football supporters. Even though the team name might not be known to non British people, the translator could have used this opportunity to educate children and youth readers and insert an explanatory remark about the team.

(10) – ***Good God!** I'm a **God!** – **Good.*** (ibid, 15) – *– **Dieve, aš Dievas!** – Ir **dėkui Dievui.*** (ibid, 15)

One of more prominent features of Terry Deary's books is the use of alliteration as a means of creating fun and children appropriate language. Alliteration is "the repetition of the same sounds – usually initial consonants of words or of stressed syllables" (Baldick 2001: 6). This translation instance demonstrates that alliteration with the same meaning words can be transmitted from English into Lithuanian language. The translator successfully preserved the stylistic effect of the original source in this way conveying author's original intent in the translated text.

(11) *It's at least two **miles** long.* (ibid, 11) – *Jo ilgis – trys **kilometrai.*** (ibid, 11)

The sample above raises another cultural context adaptation problem, which is related with metric system of both source and target cultures. The translator having in mind the young readership of *The Angry Aztecs* converted **miles** into Lithuanian metric system, in this way making the text more understandable for children and youth.

(12) *Imagine our dear **Royal Family** being the victims of an enemy sacrifice!* (ibid, 29)
– *Įsivaizduok: priešai aukoja mūsų **Seimo narius**...* (ibid, 29)

The translator's choice to change the **Royal Family** into **Seimo narius** might not have been culturally appropriate. Even though the target audience reads already Lithuanian version of the book, nevertheless, instead of changing cultural realia, the translator could have introduced British Royal Family in this way educating the readers about other countries' authorities. Moreover, the translator could have made a decision to translate **Royal Family** in a way that would relate to Lithuania's king Mindaugas, in such way both making two cultures closer and enlightening young readers.

(13) *Take the terrible **Tarascan**.* (ibid, 31) – *Pavyzdžiui, **taraskanai**.* (ibid, 31)

The finding given above exhibits another example of alliteration, which, however, was not satisfactorily transmitted into Lithuanian. Alliteration can be used as a means of remembering, which was initial author's intention in the source text by linking **Tarascan** with **terrible**. Unfortunately, this linguistic effect is completely lost in the target text, in such way taking away a memory technique from the children and youth readers.

(14) *The Aztecs were still just **squatters** in Cukhuacan.* (ibid, 37) – *Actekai Kulhuakane ir toliau liko **kampininkais**.* (ibid, 37)

This example of translation could be considered problematic because of Lithuanian equivalent of **squatters**. The word **kampininkais** might be unknown to the young audience because of its obsolete nature and infrequent usage in modern Lithuanian language. Therefore, the term might be confusing for the target audience.

(15) <...> **I am** so poor. <...> **For I am** blind, I am deaf, I am brainless and I am covered in filth. (ibid, 82) - <...> **ašen** toks vargšas! <...> Juk **esmi** aklas, kurčias, besmegenis beigi apskretęs purvais. (ibid, 82)

Here is a positive attempt to transmit the manner of speaking from English into Lithuanian language system. The source phrase is spoken by a king, for this reason, the translator opted for acquiring royal-like manner of speaking in Lithuanian text. As a result, the linguistic effect is preserved for target readers' enjoyment of the language.

Since this category of translation problems is of dual nature, so in addition to the instances analysed and given above, all the examples found can be divided into two groups: Linguistic Issues and Cultural Issues. The following figure shows visual division of the examples:

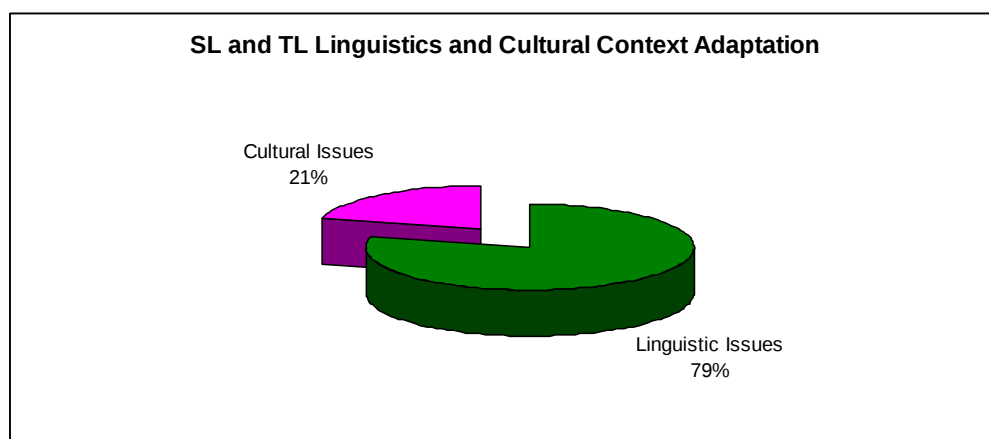


Figure 2. Cultural issues and linguistic issues in the category of *SL and TL Linguistics and Cultural Context Adaptation*.

As it is evident from the figure given above, more samples found could be ascribed to the group of *Linguistic Issues* rather than to *Cultural Issues*. Out of 76 examples collected, only 21% of them have the quality of cultural context adaptation problems, while the majority of the data, 79%, give rise to the issues related to linguistics.

To conclude, in accordance with the present findings regarding *SL and TL Linguistics and Cultural Context Adaptation*, some translation problems can be distinguished. The cases with the most issues for the translator of *The Angry Aztecs* seem to have been related with the differences of English and Lithuanian language systems, i.e., linguistic problems dominate over cultural context adaptation. Moreover, some instances showed successful preservation of source text language or culture, while others might be perceived as confusing or inappropriate for children and youth audiences.

5.1.3. Equivalence and Fluency Translation Issues

This part of the research carried in Terry Deary's book *The Angry Aztecs* deals with equivalence and fluency problems in English and Lithuanian texts. The data in this problem category creates the range of 16 examples. 6 of these instances have been examined and listed below.

(16) <...> dusty dates and dustier dead people. (ibid, 5) – <...> dulkių sluoksniu padengtos datos ir dar storesnio dulkių sluoksniu prislėgti numirėliai. (ibid, 5)

Here the problem of fluency is prominent. The source sentence is comparatively short and simple while the translation is visibly much longer and constructed in a more complicated

way. For example, one word **dustier** was translated as *dar storesnio dulkių sluoksnio prislėgti*. In this way the structure of the phrase becomes less fluent and flowing, and harder to read for children and youth readers. Also, this example, as well as some others previously analysed, contains alliteration in the source text which is not conveyed in Lithuanian text. For this reason, the absence of fluency in the target text not only creates obstructions while reading but also prevents from transmitting the effect of alliteration.

(17) *Days of the **Descent** Water.* (ibid, 64) – ***Griūvančio** vandens dienos.* (ibid, 64)

The example above shows a questionable Lithuanian equivalent for the word **descent**. The translator's chosen word **griūvančio** might not be entirely fit to describe water, since Lithuanian word **griūti** is more associated with solid things falling. For this reason, the translation may seem odd and not fluent.

(18) <...> *I've a neck **like** a rattlesnake, but I'm nice and tall.* (ibid, 65) – *Kas, kad mano kaklas **nelyg** barškuolė – vis tiek esu gražus ir aukštas.* (ibid, 65)

This instance shows an equivalent which is not fully apt. In the source text, the word **like** is used in a positive comparison, assimilating person's neck with the one of the snake's. However, in the target text, the linking word **nelyg** has a negative meaning; therefore the two necks are not assimilated, according to the translation. What is more, according to the rules of Lithuanian grammar, there is no such linking word as **nelyg** in Lithuanian language (Ambrazas, 2006: 455). As a result, the closest equivalent to the one which the translator chose would be **lyg** or if the prefix **ne-** were to remain, the comparative adverb such as **nekaip** (Jablonskis, 1997: 169).

(19) *It **didn't half hurt**.* (ibid, 65) – ***Skaudėdavo pasiutusiai.*** (ibid, 65) but *He **didn't half squawk**.* (ibid, 65) – *Jis **nė necyptelėjo.*** (ibid, 65)

According to the *Oxford Dictionary* (ODO, 2014), if the expression **not half** in British English is used in the informal way, it holds the meaning of “to an extreme degree, very much.” Since the book *The Angry Aztecs* is meant for children and youth readers, the language therefore is informal and slang-like. Thus, the expression **not half** means “very much”, which is translated accurately in the first part of the example. However, the second phrase *He **didn't half squawk*** is translated as **nė necyptelėjo**, which loses its meaning of “very much”. As a result, the intended meaning of the phrase is deviated and shows translator's inconsistency.

(20) *I'll bet you could **beat the loincloths off** them, lads!* (ibid, 71) – *Kertu lažyby – **sumušit** tuos actekus **kaip šunis**, vyručiai!* (ibid, 71)

The example presented above also produces the issue of equivalence. Even though the original sense of the source phrase is not lost during the translation into Lithuanian, the

emotional significance is rather altered. In the English text, *beat the loincloths off* imparts a more playful and witty emotion than the Lithuanian *sumušit <...> kaip šunis*. For this reason, a more children and youth appropriate equivalent could have been chosen to render both linguistic and emotional meanings of the phrase.

(21) *After all, it usually worked for the Aztecs (with a little help from a sacrificial altar, of course)* (ibid, 27) – *Bent jau actekams ji tikrai pravertė (aišku, ir aukojimo altorius!)* (ibid, 27)

Here a problematic translation affecting the fluency of the text is shown. The target phrase seems to be lacking a verb which would make the whole phrase more fluent and understandable. However, the Lithuanian phrase is not quite clear, and this might be difficult to understand for children and youth readership.

The examination of the examples demonstrated that equivalence was more problematic than fluency in this book. A few examples presented problematic translations, which not only did not convey the meaning of the source phrase, but also changed the significance entirely. Also, several phrases were found to be constructed in a manner which might prove to be complicated to grasp for the target audience.

5.1.4. Translation Issues of Wordplay and Puns

Essential to the entire paper is the issue of wordplays and puns, because of their frequent usage in children's and youth literature. Wordplay can also be characterized as a form of slang expressions because of their entertaining nature (Spears, 2000: V). Children's and youth literature embraces colloquial expressions as a form of relating to young audience; ergo their translation is also a question that matters. 28 instances of wordplay and puns have been collected throughout the entire book of *The Angry Aztecs*. 6 of them have been analysed for the purposes of the present study.

(22) *In a Mayan city there were two wells (Well, well!)* (ibid, 22) – *Kiekvienam majų mieste buvo du šuliniai.* (ibid, 22)

The instance given above presents a pun occurrence which was not conveyed into Lithuanian phrase respectively. The word “well” has several meanings: “a shaft sunk into the ground to obtain water” or “exclamation” (ODO, 2014). The same spelling and pronunciation creates an ambiguity which is the main feature of wordplays. As a noun, the word *wells* was translated in the target text as *šuliniai*. However, as an exclamation, *Well, well!* was not

rendered to the target text in this way leaving the wordplay out. The loss of this stylistic device diminishes the playful meaning of the entire phrase.

(23) *If my parents did that to me then I'd be **cross-eyed** and how **cross I'd be**.* (ibid, 23)
– *Jeigu man tėvai taip būtų šitaip padarę, - ir dabar **kreivai** į juos žiūrėčiau!* (ibid, 23)

Here, the wordplay arises from the different meanings of the words **cross-eyed** (“an eye defect”) and **to be cross** (“showing ill humour, annoyed”). This is not, however, an altogether successful translation. The word **kreivai** only conveys the second meaning (**how cross I'd be**), while the meaning of **cross-eyed** is completely lost in the target phrase. This could have been solved by simply translating **cross-eyed** by **būčiau žvairas**. Thus the phrase would go as follows: *Jeigu man tėvai taip šitaip padarytų, būčiau žvairas, ir kaip kreivai aš į juos žiūrėčiau!* In this way, even though the phonetic effect of the wordplay would have been lost, the author's intentional meaning would have been imparted for target audience.

(24) *Next time you eat a beefburger you could well become a real **bull-y**!* (ibid, 30) –
*Suvalgai mėsinį – virsti **buliumi**, ir tave vaikosi toreadoras.* (ibid, 30)

In this example, the issue of the pun in the original text derives from the combination of two words: **bull** and **bully**. However, only one meaning of the word is rendered in the target text, i.e. **buliumi**. In the source phrase the problematic word even includes a hyphen in order to demonstrate the ambiguity of the wordplay, while Lithuanian phrase does not provide any references which would signify the double meaning. Therefore, there is no pun left in the target text.

(25) –*She's on the **altar!** – You've **altered** her?* (ibid, 37-38) – – *Ji ant **altoriaus**. – Groja **valtorna**?* (ibid, 37-38)

Similarly to the previously analysed cases, this instance of wordplay is also not conveyed in the target text. In the original phrase, the ambiguity of two words **altar** and **alter** stems from the same pronunciation and similar spelling. This refers to a miscommunication, which as a result creates the pun. The translator of *The Angry Aztecs* did not preserve the same spelling of two words, but added the word **valtorna** which has a somewhat similar phonetic effect to the word **altorius**. However, although the translator attempted to recreate the wordplay in the target text, the meaning of the original phrase is utterly changed. What is more, **valtorna** might be considered as an odd choice since the word is not mentioned in the rest of the text, which could be confusing for the readers. As a result, the translator's efforts might not be seen as successful and benefiting the target audience.

(26) *It's flour made out of **maize** and my mum says it's an **a-maize-ing** trick.* (ibid, 69) –
*Miltai – iš **kukurūzu**. Mama sako, kad tai **kukuojančių rusų** gudrybė.* (ibid, 69)

This example shows another problematic phrase in the category of *Wordplays and Puns*. For the purposes of creating a pun, the author alternated the spelling of the word **amazing** so as to include the word **maze** in it. In this way, the words both sound and look the same. The translator, on the other hand, found words with similar pronunciation (*kukurūzu* and *kukuojančiu rusu*) in order to impart the phonetic effect of the pun. Even though the original pun is deviated, the effort to sustain the nature of the pun could be considered as successful.

(27) –Off with the planet's head! – I didn't planet to end like this! (ibid, 91) – –Nukirsti jam galvą! –Nemaniau, kad šitaip baigsis! (ibid, 91)

The case of wordplay illustrated above proved to be too problematic to successfully recreate in the target text. The phrase *I didn't planet* is misspelled on purpose so as to create the wordplay with the word **planet**. However, in the Lithuanian phrase the pun is completely missing, in this way robbing the target audience off a playful and entertaining phrase.

Considering all the above-said, it could be argued that the majority of wordplays and puns have been transmitted from the English language into Lithuanian successfully, so the target children's and youth audience has the opportunity to appreciate stylistically diverse language of the author of *The Angry Aztecs*. However, some instances of wordplay and puns proved to be untranslatable, in this way supporting the idea that the linguistic differences in English and Lithuanian languages systems can be too problematic to overcome.

5.1.5. Intertextuality Translation Issues

Further on continuing with the subject of translation issues in Terry Deary's *Horrible Histories* series book *The Angry Aztecs*, the study now focuses on the translation problems of intertextuality in children's and youth literature. 6 examples related with the aforementioned problem have been extracted from the source text so as to be carefully examined.

(28) They could read the stars like you can read the Sun (newspaper that is). (ibid, 8) – Jie mokėjo skaityti žvaigždes kaip tu elementoriu. (ibid, 8)

The example given above illustrates a case of intertextuality in the source text. Not only it is pointed by the author that *the Sun* is *the newspaper*, but the phrase also holds the elements of the pun, because *the Sun* is not only the newspaper, but also a *star*. Nevertheless, in the target text, the name of this newspaper (or newspaper at all for that matter) is not mentioned. Instead, the translator chose *elementorius* (an ABC book) as an equivalent. However, this translation choice not only differs significantly from the original word on the

grounds of the information provided in both types of writing, but also does not apply to the dual audience of the book. *Elementorius* is an ABC-book for small children; therefore, it is not appropriate for the young adults who are also the readers of the book. Nevertheless, if the translator had attempted to make the word *elemetorius* suitable for both audiences, preserved the word **Sun** and made phrase sound like this <...> *kaip tu kažkada skaitei Saulutę, savo pirmąjį elementorių*, then as result both the intertextual element and the wordplay of the original phrase would have been conveyed into Lithuanian successfully.

(29) *Survivors from Noah's Ark – because Noah's Ark was built in America, some people say.* (ibid, 21) – *Nuo tvano išsigelbėję Nojaus laivo keleiviai – mat pasak kai kurių žmonių, Nojaus laivas buvo statytas Amerikoje.* (ibid, 21)

The instance above carries a biblical reference and therefore is intertextual. The equivalent of *Noah's Ark* is translated as *Nojaus laivo* which might confuse the target readers as the usual equivalent for the phrase is *Nojaus arka*. Also, since the original phrase deals with another text, some kind of explanation as to what *Noah's Ark* is could have been provided even if there are no explanations in the source text. The age level of the target audience could have been taken into consideration as it had been done in some cases analysed before.

(30) *Survivors from the Greek defeat of Troy – who floated over the Atlantic on the wooden horse, perhaps?* (ibid, 21) – *Graikai, likę gyvi po Trojos karo. Gal jie perplaukė Atlantą ant medinio arklio?* (ibid, 21)

This example, unlike the previous one, has a minor explanation to the intertextual reference in the source phrase. Since the legend about Trojan War was described in Greek poet Homer's *Iliad* (EBO, 2014), therefore it is an intertextual reference. In the source text only the name of *Troy* is given, while in the Lithuanian translation the word **karo** is added so as to relate the city with the legendary war. In this way the intertextual reference is partially conveyed in the target phrase, because it is explained what *Troja* is.

(31) <...> as Mr Scrooge said <...> (ibid, 30) – <...> *kaip sakė dėdė Skrudžas* <...> (ibid, 30)

Mr. Scrooge is a fictional character of Charles Dickens book *A Christmas Carol* (Drabble, 2000: 201), which is well-known for many readers of children's and youth literature. However, in the Lithuanian translation, *Mr.* is translated as *dėdė* which might raise doubts for children and youth readers. The choice to translate *Mr.* into *dėdė* is questionable because the reference to the literary character is in a way lost and so the author's original intent is not transmitted to the target text.

(32) *If we actually believed a story like Hansel and Gretel <...> (ibid, 38) – Jei kaip Jonukas ir Gretutė tikėtume pasakomis <...> (ibid, 38)*

The present example shows another misleading translation of an intertextual reference. The original phrase indicates, that *Hansel and Gretel* is *a story* in which *we*, as readers, *believe*. However, in the Lithuanian phrase, *Jonukas* and *Gretutė* are not exactly the story characters anymore, but rather two people, who *believe in stories*. Since it seems as if fictional characters were real people according to the Lithuanian translation, it might be confusing to children and young adults, who are acquainted with these story characters.

(33) *That means “little donkeys” ... but don’t worry, they don’t have to take nuggets of Neddy from the knacker’s yard. (ibid, 60) – Išvertus tai reiškia „asiliukai“, bet nesijaudink – jų užsigeidus nereikia eiti pas kailialupį ir prašyti asilo išpjovos. (ibid, 60)*

The sample above contains a reference to another children’s book *Neddy, the little donkey* by a famous British children’s stories writer Enid Blyton (EBO, 2014). While the reference might be well-known to the audience of the source language, it is likely it would raise some questions for the readers of the target language. However, by generalizing *Neddy* to simply *asilo*, the intertextual reference is completely lost and thus the whole Lithuanian phrase is deprived of author’s humoristic intention.

The aforementioned examples trigger some conclusive response. It can be noted, that only one of the collected examples managed to convey the intertextual reference from the English into Lithuanian. The remaining instances failed to produce the author’s original intention of intertextual references and thus the target audience of the translated book does not have the opportunity to learn about other texts mentioned in the source phrases. For this reason, it can be concluded, that intertextuality issues quite serious in the translation of *The Angry Aztecs*.

5.1.6. Text and Image Relationship Translation Issues

Contrary to the expectations raised in the theoretical part of the present paper, the category of *Text and Image Relationship* provided only one example to be reviewed. Even though images take up a great part of Terry Deary’s *The Angry Aztecs*, there were almost no cases which would create translation problems. The only example of *Text and Image Relationship* is given below.

(34) *The pyramids are deserted now but they are still there if you want to go and see them, trample over them and vandalize them the way tourists have for the past hundred years.* (ibid, 18) – *Dabar tose piramidėse jokių žynių nebėra, bet jos pačios išliko, tad jei norite, nuvykite į jas pasižiūrėti, pasikarstyti jų sienomis, **išlupti kokį akmenį** ar kitaip paniokoti – pastaruosius šimtą metų turistai taip ir daro.* (ibid, 18, 19)

In the original text, the example given above goes along with the image of a pyramid and tourists standing nearby and holding a rock. In the original phrase, there is no relationship with the image, however, as it is seen in the Lithuanian phrase, the translator inserted **išlupti kokį akmenį** which relates to the image. Such addition shows the translator's attempt to combining what is written with what is drawn. Even though this case is not truly problematic, it might still be considered a successful translation choice, because the image complements the phrase and a phrase carries the reference to the image.

Bearing in mind that only one example has been found which would partly qualify for the aim of this paper, it can be pointed out, that either there were no instances of *Image and Text Relationship* in *The Angry Aztecs* which would create translation problems, or that the translations were successfully carried out and so no further examinations on the behalf of this study were necessary.

5.1.7. Proper Names Translation Issues

The last category of translation issues deals with translatability of proper names. However, unlike it has been anticipated in the first part of the present study, *The Angry Aztecs* failed to provide a wide range of data to be analysed. Only 5 instances of translatability of proper names have been gathered for a more thorough examination. 3 have been chosen for examination, since there were 3 examples which have the same translatability problem.

(35) *It's not the smell of **Billy Brown's** socks!* (ibid, 5) – *Ne **Petriuko** kojinių smarvės!* (ibid, 5)

The example above presents the case of proper names' localization. British name **Billy Brown's** was converted into Lithuanian names' system and thus became **Petriuko**. Other examples found but not provided here have the same localization of a proper name: **uncle Dave** (ibid, 40) was translated as **dėdė Joną** (ibid, 39) and dog's name **Rover** (ibid, 61) was translated as **Reksas** (ibid, 61). On one hand, if considering one part of the target audience, that is, children, familiar names might trigger positive recognitions and make the text more

understandable. On the other hand, such localization might not be entirely welcome since it alters the original proper name greatly and makes the text more Lithuanian than British, this way preventing the readers from learning facts about different cultural realia.

(36) <...> Aztec King **Motecuhzoma** welcomes him as god. (ibid, 15) – *actekų valdovas **Montesuma** pasitinka jį kaip dievą.* (ibid, 15)

Here is an example of the translator's choice to use the same original name but adapt it to Lithuanian names' system. However, the problem lies in phonetic differences between **Motecuhzoma** and **Montesuma**. The pronunciation of the original name differs from the Lithuanian one and for this reason the two words might seem as separate names. As a result, the readers might be confused if they were to encounter the original name and this could intervene in their education of cultural realia.

(37) Sort of "**Spot!**" Splat! (ibid, 61) – *Taigi: eikš, **Brisiau!** Ciu ciu! – O ką duosi – kaulą? – Ne – basliu per galvą!* (ibid, 61)

The instance above demonstrates another case of proper names' translation, where localization is found. However, more importantly, the proper name **Spot** was not only localized in the Lithuanian phrase, but the equivalent **Brisius** has an intertextual reference. Such translation choice might be recognized by older readers of the book who are familiar with Lithuanian author's Jonas Biliūnas short story *Brisiaus galas*. The translator's attempt to adapt the name to the situation shown in the phrase is quite successful because both the original and translated phrase and the contents of the short story in a way coincide. However, since there are no explanations as to why such name was used, the younger readers might not appreciate the comparison and in this way the translator's creation will not receive an adequate reaction from the target audience.

As can be seen from the instances provided above, there were not many cases of translation issues related with the translatability of proper names. Nevertheless, the data collected demonstrate translation choices which might suggest some discussions as to the necessity of proper names' localization in children's and youth literature.

Taken together, the results of the analysis of Terry Deary's *Horrible Histories* series' book *The Angry Aztecs* suggest some conclusions. First of all, although successful translation choices were found, the majority of the data collected indicate that there are many translation issues left unsolved in the book. The following pie chart shows the proportion of successful examples versus the unsuccessful ones.

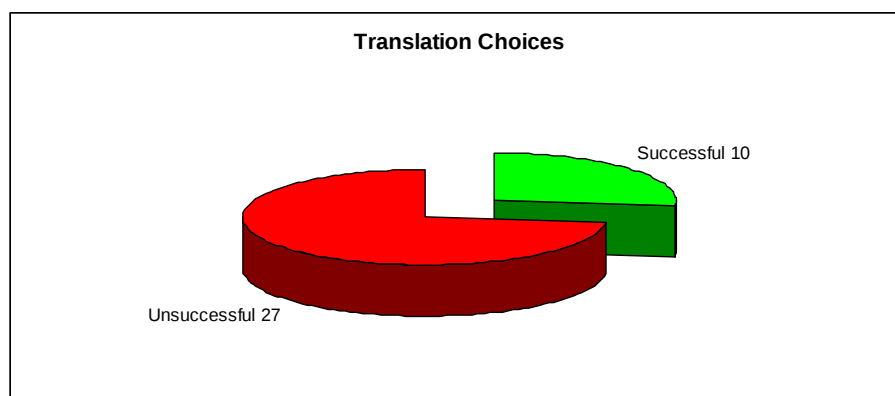


Figure 3. Successful and unsuccessful translation choices.

The figure above shows that out of 37 carefully analysed examples, only 10 of them might be recognized as successfully solved translation issues, while the remaining 27 indicate the translation choices which may be seen as unsuccessful ones. The results point towards the conclusion that the source language system proves to be rather complicated and gives rise to a range of translatability problems.

What is more, translation problems related to linguistics and cultural context adaptation proved that this category is the most problematic one, while there were practically no evidences of text and image relationship creating unsolvable problems for the translator.

Considering the length of the book, which is 127 pages, the number of 147 instances provided can be seen as relatively high. However, the analysis given above is only one part of the examination carried out in this paper. Another Terry Deary's book titled *The Awesome Egyptians* will be examined so that the accurate conclusions could be reached.

5.2. The Analysis of Terry Deary's Book *The Awesome Egyptians*

Having completed the analysis of Terry Deary's book *The Angry Aztecs*, the research now intends to address the issue of translation problems in another book which belongs to the same *Horrible Histories* series, i.e. *The Awesome Egyptians* written by Terry Deary and Peter Hepplewhite and translated by Julius Marys into Lithuanian as *Siaubingieji egiptiečiai*. Out of 128 pages of the book, the total of 65 examples has been collected for the purposes of the present study. The figure below visually shows how the findings have distributed in the set categories of translation problems.

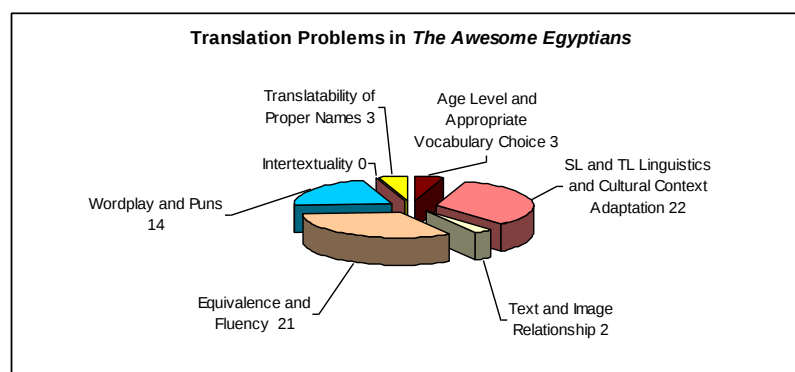


Figure 4. Examples of children's and youth literature problems found in *The Awesome Egyptians*.

The figure above illustrates the results obtained from the analysis of Terry Deary's *Horrible Histories* series book *The Awesome Egyptians*. Similarly to the findings of the analysis of *The Angry Aztecs*, the category of *SL and TL Linguistics and Cultural Context Adaptation* provided the greatest range of the data to be examined, that is, 22 examples. Issues of translation related to *Equivalence and Fluency* have the number of 21 example, which is 5 examples more than in the analysis of *The Angry Aztecs*. The most striking result to emerge from the data is a low number of examples in the *Age Level and Appropriate Vocabulary Choice* category and a lack of intertextual references, since both of the categories provided a great deal of examples in the book analysed previously.

Although *The Awesome Egyptians* does not contain as many instances as *The Angry Aztecs*, a considerable amount of them will be analysed and provided below so as to accurately portray the issues of translation in children's and youth literature.

5.2.1. Age Level and Appropriate Vocabulary Translation Issues

This section of the present study will present the data concerning the translation issues of *Age Level and Appropriate Vocabulary* obtained from Terry Deary's book *The Awesome Egyptians*. Contrary to the expectations formed after having analysed the previous book *The Angry Aztecs* only 3 examples have been found, whereas the former text provided 16 instances. Nevertheless, all of them are to be carefully examined and listed below.

(1) *STOP PRESS: News Flash* (Deary, Hepplewhite, 1993: 45) – *SENSACIJA: News Flash* (Marys, 1998: 45)

The example demonstrates how a preservation of the original phrase is used in the Lithuanian phrase. However, this instance can be considered as unsuccessful one, because the

age level of the target audience had not been taken into consideration. Even if the English phrase in the Lithuanian text might be comprehensible by young adults, the children readers not only might not take a grasp of the meaning, but may also be left confused because of unfamiliar spelling of the words. One way or another, the preservation of *News Flash* in Lithuanian is bound to create some kind of bewilderment among the target readers of the book.

(2) <...> *they were getting into some **awesome** difficulties.* (ibid, 127) - <...> *kartais išskyla **velniškų** keblumų.* (ibid, 127)

The instance above represents a case of vulgar vocabulary from the point of view of the children's audience. The word **awesome** has a meaning of something "causing feelings of fear and wonder" (MWD, 2014), however, there are no vulgar connotations associated with the word. In the Lithuanian phrase, the word **velniškų** has the nature of a curse word, which is not fully acceptable in children's literature. As it has been discussed in the theoretical part of the study, children's books usually carry educational purpose. Owing to this, the curse word in the translation might be seen as a negative form of educating the children.

(3) – *What do you make of those, **Centurion**? – **Awesome**, sir* (ibid, 128) – – *Kaip tau patinka, **šikniau**? – **Fui!*** (ibid, 128)

This sample demonstrates another vulgar and inappropriate for target audience's age level translation. On one hand, this instance might be seen as an attempt to recreate the witty language of the original text. However, like the previous example, it can be considered as an adverse education, because such inappropriate vocabulary is used. What is more, the translation alters the source phrase significantly. First of all, **Centurion** is a proper name, which not only is not imparted to the target text, but also changed to a vulgar noun **šikniau**. The two words have no common base of relation, thus the Lithuanian equivalent is strongly questionable. Secondly, the word "awesome" also has the meaning of something "extremely good" (MWD, 2014), which is probably the significance of the word in the original phrase. However, the Lithuanian translation of the original word is **fui** which is an interjection indicating a disgust or dislike (LKŽ, 2014). As a result, the meaning of the original phrase is changed from positive to negative. Therefore, the translation can be seen as inadequate both according to the age level of the target audience and the equivalence of the words.

The central conclusion of the analysis of *Age Level and Appropriate Vocabulary Translation Issues* in the book of *The Awesome Egyptians* is that there are some cases of translation which produce vulgar vocabulary choices and therefore might not be appropriate for the target audience of the book. It is important to bear in mind that the original phrases do

not contain any words with negative connotations which is the reason why the translations can be critiqued.

5.2.2. SL and TL Linguistics and Cultural Context Adaptation Translation Issues

Continuing with the subject of translation issues related to *SL and TL Linguistics and Cultural Context Adaptation*, the data generated from Terry Deary's book *The Awesome Egyptians* contributed to the analysis a total of 22 samples. The number is significantly lower than the one received from the analysis of *The Angry Aztecs*. 5 have been chosen for the examination, which is provided below.

(4) *What would you have done if you'd been Ankhesenamun?* (ibid, 20) – *Ką darytum, būdamas Anchesenamuna?* (ibid, 20)

The example presented above shows the discrepancy between the genders in the Lithuanian translation. **Anchesenamuna** is the name of a girl; however, the participle **būdamas** indicates the male gender. The linguistic system of the source language does not give rise to such problem, but because of the linguistics of the Lithuanian language the genders in the sentence should be coordinated. The Lithuanian translation as it is now might be confusing for the younger members of the target audience.

(5) *Warning, weirdness within!!* (ibid, 32) – *Atsargiai, viduje baisybės!!!* (ibid, 32)

In the analysis of *The Angry Aztecs* some examples of alliteration in the original phrase have been found. Here is another instance, with the initial letter **w** repeated in all three words of the phrase. The author using such alliteration intended to make the language more playful and appealing to the target readers of the book. However, the translator failed to produce the same stylistic effect in the target language. As a consequence, the translated phrase is not as linguistically varied as in the source language, therefore, the author's originality is absent in the translation.

(6) *Ten things you'll probably never need to know about pyramids.* (ibid, 42) – *Dešimt piramidomybių, kurių galbūt niekad neprireiks.* (ibid, 42)

The example given here could be seen as a positive attempt to recreate the original's language in the target text. The translator joined the words **things** and **pyramids** and created a compound **piramidomybių**. The coinage demonstrates the translator's efforts in adapting the language for the target audience of children and young adults. On the other hand, such a new

word might be confusing for younger readers and as a consequence, the meaning of the whole phrase might not be grasped.

(7) **“All” “Life” “Protection”** (ibid, 98) – **„Visas“ „Gyvenimas“ „Globa“** (ibid, 98)

Here is another example which illustrates the discrepancy between the English and Lithuanian languages. In the source text, even though all three words are separated by quotation-marks, they still form a meaningful phrase. However, in the translation, the words do not compose the sentence but represent only distinct words. Thereby, the translated phrase might be seen by the target audience as meaningless and therefore confusing.

(8) <...> **Keeper** of the King's **clothes** (ibid, 100) - <...> karaliaus **parėdu** **čiustytojo** (ibid, 100)

The example above not only presents the translation which might be difficult to understand for the target audience, but also a word which does not belong to the Lithuanian language. The original word ***clothes*** is translated as ***parėdu***. According to Valstybinė Lietuvių Kalbos Komisija (VLKK, 2014), ***parėdas*** is a barbarism which should not be used in the common language. Suggested replacement for the word would be ***apdaras***, ***išeginiai drabužiai*** (VLKK, 2014). Another Lithuanian word ***čiustytojas*** is also used only in the spoken language and thus is not a part of standard language vocabulary. Having in mind that the language of the books is literary rather than standard, such translations might be approved. However, since the words are not of everyday usage, children and young adults are likely to be bewildered by the unknown words. For this reason, the whole linguistic diversity of the phrase might be lost simply because of the readers' failure to recognize the unfamiliar words.

Considering all the mentioned in this section, the main translation problems are related with the linguistics of the source and target languages. Some of the translations listed above might be difficult to understand for the children and young adults reading *The Awesome Egyptians*. What is more, the problem of translating the alliteration still remains as relevant as in the previously analysed book.

5.2.3. Equivalence and Fluency Translation Issues

In the present chapter, the issue under scrutiny is the translator's choices in Terry Deary's book *The Awesome Egyptians* regarding the equivalence and fluency. 21 sample has been collected and 6 of them have been analysed in detail and presented below.

(9) *Wait till I tell the **kids** back in Rome.* (ibid, 7) – *Palauk, grįžus į Romą papasakosiu **tetai Kalpurnijai**.* (ibid, 7)

The example above generates the question of equivalence in the target language. The translator's choice to turn **kids** into **tetai Kalpurnijai** might raise some doubts for several reasons. Firstly, it is not absolutely clear why such deviation from the original had been made, since the equivalent to **kids** could have been **vaikams** without altering the original phrase. Secondly, since no such proper name as **Kalpurnija** is mentioned in the text, the target audience might find such addition odd and misleading. Finally, changing the phrase may not be entirely justified as the translation does not make the phrase more playful or creative and is simply confusing.

(10) *This is an awesomely **quick race** through time.* (ibid, 7) – ***Šuoliais perlėkime** jo istoriją.* (ibid, 7)

This example refers to the issue of fluency in the target language. **Quick race** is translated as **šuoliais perlėkime**, however, the word **šuoliais** itself refers to the movement. For this reason, **perlėkime** might not be necessary as it makes the phrase more obstructive. Such construction of the sentence is not particularly fluent for the sake of the target readership, especially the children readers.

(11) ***Spend a bit of money** before you set out.* (ibid, 77) – *Prieš leisdamasis žygin, **iššvaistyk pinigus**.* (ibid, 77)

The example above demonstrates a discrepancy between the original meaning of the phrase and the translation. The former **spend a bit of money** carries the meaning of spending a particular amount of money. However, the translated phrase **iššvaistyk pinigus** signifies that all the money has to be spent and in this way the meaning of the original phrase is considerably changed. The target audience might be puzzled because such an expression is slightly irrational and contravenes with the first part of the phrase, **before you set out** (**prieš leisdamasis žygin** being the translation), because it might be doubted with one's ability to travel at all if all the money is spent beforehand. For this reason the equivalent can be regarded as an unsuccessful one.

(12) *Most long journeys were made **by boat**.* (ibid, 91) – *Į tolesnę kelionę dažniausiai leisdavosi **plaukte**.* (ibid, 91)

The example above presents Lithuanian equivalent which is ambiguous in the meaning. The problem is that the Lithuanian equivalent **plaukte** does not completely indicate travelling **by boat** but rather only states the action of swimming. Consequently, it might be misunderstood, that people themselves swam using neither a boat nor other travelling means. Considering the age of the target audience, which might contain young children, the

ambiguity created by such an equivalent might be negative and prevent from understanding the rest of the text.

(13) *58 generations and someone doing **a ten-year shift***. (ibid, 121) – *58 kartos ir dar kažkas **po 10 metų pertraukos***. (ibid, 121)

This instance displays a problem of translator's chosen equivalent which alters the meaning of the original phrase. A phrase **a ten year shift** in the source text refers to a person working for ten years. According to the Lithuanian equivalent **po 10 metų pertraukos**, a person works after ten years. This is significantly different from what is stated in the original phrase, consequently, the translator's chosen equivalent could not be considered fully adequate.

(14) <...> *Duamutef – a **jackal** who guards the stomach* (ibid, 59) – *Duamutefo – **paviano**, kuris saugo skrandį* (ibid, 59); *Hapi – a **baboon** who guards the lungs* (ibid, 59) – *Chapo – **šakalo**, saugančio plaučius* (ibid, 59)

The sample above shows the case of misplaced Lithuanian equivalents. **Jackal** is translated as **paviano**, while **baboon** is translated as **šakalo**. The words could have been misplaced simply by mistake. However, the original text describes ancient Egyptian gods, **Duamutef**, a jackal, and **Hapi**, a baboon, therefore, the mistake in the translation changes the gods' most prominent characteristics. Bearing in mind that the example presents cultural realia as well, such a mistake could negatively affect the education and general understanding of the target audience.

The main conclusion triggered by the analysis of the examples in *The Awesome Egyptians* in the category of *Equivalence and Fluency* is that in several cases the chosen equivalents are misleading or ambiguous in this way affecting the meaning of the whole phrase. Some of the translations might also prove to be difficult to understand for the children and youth readers because of the issues of fluency.

5.2. 4. Translation Issues of Wordplay and Puns

The following category of translation problems in Terry Deary's book *The Awesome Egyptians* consists of issues related to wordplay and puns. The current range of problematic translations has already been discussed in Chapters 4.4 and 6.4. It can also be added that Vandaele (2011: 180) points out to the fact that humour lies in the incompatibility and superiority which is the basis of the wordplay. For this reason, readers' mechanisms of

humour recognition are triggered by such stylistic devices as puns, which results in mental development. The analysis of the book produced the number of 14 instances, 5 of which are to go under a thorough examination provided below.

(15) – *What do I mean by **pharaoh**? – Er... Someone whose hair isn't **dark-o**?* (ibid, 5)
– *Ką reiškia **faraonas**? – Hm... gal **policininkas**?* (ibid, 5)

In the original sentence given above the wordplay is generated by the phonetic ambiguity of the word **pharaoh**. Since the pronunciation of the word **pharaoh** is the same as it would be of a made-up word **fair-o**, the antonym **dark-o** in the following phrase creates a pun. In the Lithuanian translation, the wordplay is based not on the phonetic similarity, but on the meanings of words. The word **faras** in the Lithuanian slang means a policeman, therefore, the translator played with partly dual meaning of the word **faraonas**. On one hand, such a translation might be considered as successful, since the general wordplay of the original phrase was not completely lost. On the other hand, the nature of the pun is considerably varied and does not produce the exact intention of the author.

(16) *Have you heard about the mixed-up Egyptian prince? He woke up to find his daddy was a **mummy**.* (ibid, 41) – *Ar girdėjai apie susipainiojusį Egipto karalaitį? Atsibudęs žiūri – ogi tėtis virtęs **mama**!* (ibid, 41)

The example presented above shows a wordplay which stems from two different meanings of one word **mummy**: an embalmed body in the ancient Egypt (MWD, 2014) or a diminutive form of the word “mother”. However, only the latter signification is given in the translation, and therefore the pun is utterly lost. What is more, not only the stylistic device is missing in the target text, but the phrase in general is no longer a joke, which is the case in the original text. As a result, the confusion resulting from the translation determines this example to be a problematic one.

(17) *Fish prices **sink**!* (ibid, 70) – *Žuvų kainos **krinta**!* (ibid, 70)

The sample above produces another problem of the wordplay, which lies in the word **sink**. Similarly to the previous cases analysed the word has two meanings: one related with the word **prices**, the second one with the word **fish**. The latter sense is what makes the pun humorous. Yet the same cannot be said about the Lithuanian translation as only one meaning is given. The pun was lost during the process of translation, which is unfortunate for the target audience. The absence of the stylistic wordplay in the target text makes the language not as witty and too literal as for a book which is meant for young readers.

(18) – *Pharaoh Pharaoh! The peasants are **revolting**! – I know...I can smell them from here* (ibid, 106) – *Faraone Faraone! Valstiečiai **maištauja**! – Žinau...užuodžiu juos* (ibid, 106)

This example as well as the others above does not present a successful rendering of the original wordplay into the target language. Not only are the two different meanings of the word **revolting** not conveyed in the Lithuanian phrase, but the phrase in general becomes meaningless. The children and young readers are likely to be bewildered by the translation and in this way they will be deprived of the entertaining nature of the original joke.

(19) <...> *A rise of 18 ells meant disaster. –This is an ell of a flood.* (ibid, 90) – <...> *18 uolekčių potvynis reikškė katastrofą. – Velnias, koks potvynis.* (ibid, 90)

The example above shows the wordplay related to the word **ell** in the expression **an ell of a flood**. It could be presumed that the author's intention was to use the word **ell** as a replacement of **hell** in such a way making the phrase both playful and adequate for the target readers. However, in the Lithuanian phrase, the translator chose to use the word **velnias** upfront and the expression therefore assumes the characteristics of swearing. Consequently, the translation contains the problem related to the age level as well as the wordplay.

The findings observed in this Chapter help to arrive at the conclusion that the majority of the choices made by the translator in *The Awesome Egyptians* do not successfully convey the original wordplay and puns. The loss of the stylistic devices alters the meaning of Lithuanian phrases in this way making them more difficult to follow. What is more, the wordplay and puns play a significant role in helping to shape the readers' sense of humour; hence the audience of the translated text in a way is forfeited from such form of education.

5.2.5. Intertextuality Translation Issues

The analysis related to intertextuality issues in Terry Deary's *The Angry Aztecs* led to the suppositions that the present book will also provide a number of intertextual references. Nevertheless, after a thorough examination of the source text it has been discovered that there are no intertextual references in *The Awesome Egyptians* which would cause any trouble for the translator. As a result, no examples could be provided for a more detailed investigation of intertextual issues in children's and youth literature.

5.2.6. Text and Image Relationship Translation Issues

The present study now intends to further discuss the translation issues related to text and images of *The Awesome Egyptians*. 2 examples suitable for the analysis have been found and listed below.

(20) *Mix up some henna to give a red tint to the nails – and it can also be used to colour the palms of your hands <...> – I can't get away with anything!... I always get **caught red handed!*** (ibid, 110) – *Dažykis nagus rusvai raudona chna, be to, gali nusispalvinti delnus <...> – Niekada neišsisuksi!... Visad **nutvers už rankos!*** (ibid, 110)

The example given above presents the text which is incorporated into the picture. The first phrase is explanatory and goes before the text. The following sentences are a part of the picture and contain a wordplay ***caught red handed***, related to the text outside the image. However, the Lithuanian phrase ***nutvers už rankos*** in the image does not carry any wordplay and therefore does not fully correspond to the sentence given before the picture. Hence, if the source text could be considered coordinated with the image in terms of being complementary to each other, the translation in a manner separates the image from the text. As a result, both the pun and the text and image relation is lost in the target text.

(21) *I'm just **not sure if we have the size right yet.*** (ibid, 9) – *Tik man rodos, pats **dar mažokas.*** (ibid, 9)

The phrase indicated above is also a part of the image. The picture shows a huge loaf of bread, as a result, the original phrase refers to the size being too big. However, even though the same picture is used in the Lithuanian text, the phrase ***dar mažokas*** indicates the bread being too small, which is clearly not the case according to the image. Consequently, the translation not only is not compatible with the image, but is also misleading.

As a consequence of all that, it could be noted that the text and the images are not corresponding in the Lithuanian translation of *The Awesome Egyptians*. The first example shows the distinction between the phrases and the picture, the second one proves the translation to be rather confusing in the context of the image. As a result, the issue of the text and image relationship had not been solved by the translator.

5.2.7. Proper Names Translation Issues

The last category of translation issues to be analysed in Terry Deary's book *The Awesome Egyptians* is related to proper names. Despite the presumptions raised in the theoretical part of the present study, this category did not provide a wide range of examples. Only 3 instances have been collected, 2 of which coincide. The examples go as follows:

(22) **You girl!**... *what do I mean by pharaoh?* (ibid, 5) – **Katre**, *ką reiškia faraonas?* (5); **You boy!** (5) – **Juozai!** (ibid, 5)

It can be observed from the examples above, that the translator used the localization of the proper names in the target language. The source phrases contain only general nouns *girl* and *boy* which are used for the addressees. Such general nouns had been used by the author for the purposes on creating a specific manner of speaking, which could be described as showing speaker's superiority. However, the translator chose to use the proper names *Katre* and *Juozai*. By doing this, the tone of speaker in the original phrase was altered and as a result, the translation does not convey the author's intended mood.

(23) Yes Wayne? (ibid, 6) – Na, Jonai? (ibid, 6)

The instance above shows two proper names: the original *Wayne* and the localized proper name *Jonas*. The problem with the translation might be seen in the non-equivalence of the proper names as *Jonas* is the equivalent of *John*. *Wayne*, on the other hand, does not have the equivalent in Lithuanian names' system. Nevertheless, the translator could have tried to find the Lithuanian name with a similar pronunciation to the original so as to make the translation as close to the original as possible.

It has become clear in the course of the analysis of the data related to the translation of the proper names in *The Awesome Egyptians* that the translator's most prominent strategy of translating the proper names was localization. However, the chosen equivalents might not exactly correspond to the original words, in this way making the translation more dissociated from the source text.

To sum up the general examination of Terry Deary's book *The Awesome Egyptians* and its translation into Lithuanian, it could be established that all 23 examples analysed corresponded to the translation problems set in previous chapters, except for the category of *Intertextuality*. What is more, some of the cases presented show the translations which are not appropriate for the target children and youth readers, while others failed to convey the nature of the original language and deprived the target text from some stylistic and linguistic expressions.

In order to briefly summarize the overall examination of Terry Deary's *Horrible Histories* series novels *The Angry Aztecs* and *The Awesome Egyptians*, the following figure is given.

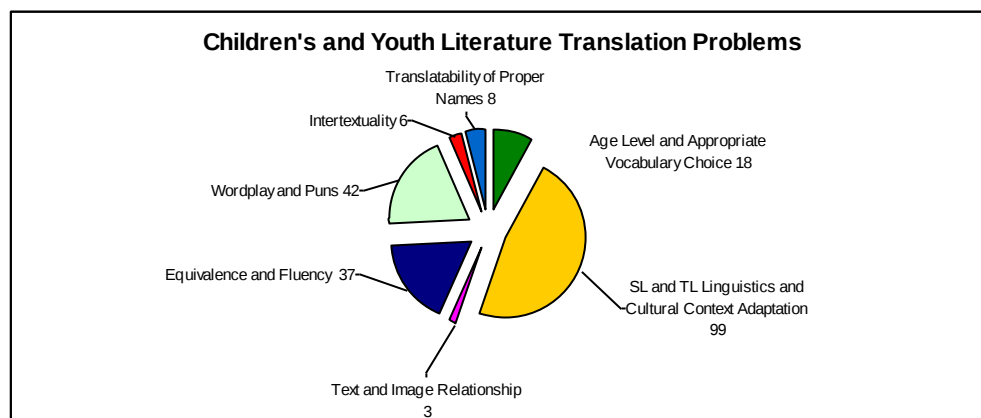


Figure 5. Children's and youth literature problems found in Terry Deary's novels *The Angry Aztecs* and *The Awesome Egyptians*.

The figure above demonstrates what translation problems have dominated most in both analyzed novels. Evidently, the category of *SL and TL Linguistics and Cultural Context Adaptation* with the number of 99 examples proves to be the field with the most translation problems in children's and youth literature. It could be also established that *Wordplay and Puns* and *Equivalence and Fluency* are also categories of a great variety of issues, whereas *Text and Image Relationship* could be said to have been the least influential during the process of translation in Terry Deary's novels *The Angry Aztecs* and *The Awesome Egyptians*.

CONCLUSIONS

The study set out with the goal to determine the most pertinent issues in translating children's and youth literature. The analysis of the translation of Terry Deary's *Horrible Histories* series books *The Angry Aztecs* and *The Awesome Egyptians* into Lithuanian has shown the following:

1. The review of the research literature contributed significantly to formulating the range of problems in children's and youth literature translations. These were: *Age Level and Appropriate Vocabulary Choice*, *SL and TL Linguistics and Cultural Context Adaptation*, *Equivalence and Fluency*, *Wordplay and Puns*, *Intertextuality*, *Text and Image Relationship*, and *Translatability of Proper Names*.

2. Out of the range of the translation problems when dealing with children's and youth literature, *SL and TL Linguistics and Cultural Context Adaptation* has been discovered as the source of greatest difficulty. This leads to the assumption that the source texts in children's and youth literature contain linguistic and cultural difference problems which are most difficult to overcome for translators. These problems mainly originate from the systematic differences of the English and Lithuanian languages, which likewise affect the accurate translation of *Wordplay and Puns*. In addition, it could be observed that the clash of two diverse cultural realias and especially the usage of the slang language in the source text also interfere with creating a fully satisfactory translation for the target children and youth audience.

3. Contrary to the expectations raised in Chapter 4, after investigating the translators' choices for the target audience, it became evident that not all translation problems set in theory manifested themselves in practical translations. For instance, the category of *Text and Image Relationship* provided very little data to be analysed. This suggests that illustrations in the chosen novels do not cause major problems for the translators, and if there are any inadequacies, they do not affect the general meaning of the translated text and thus the target audience does not experience any loss. Furthermore, *Translatability of Proper Names* in both *The Angry Aztecs* and *The Awesome Egyptians* was an issue of trivial importance that the translators chose to solve by means of localization. The discrepancy between the theory and

practical findings might tentatively indicate that the aforementioned categories of translation problems in children's and youth literature are rather hypothetical than empirical.

It is important to keep in mind that these conclusions might not be applied to other translations of children's and youth literature. The lack of criticism on children's and youth literature translations from English into Lithuanian might also have an effect on the study. Lastly, even though the present thesis contributes to the analysis of literary translations, in order to fully explore the possibility of the improvement in children's and youth literature translation field, more elaborate examinations should be conducted.

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